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rate from all that could lend them human interest. As a result of such limitations, the character-sketch was too often but a featureless and pale picture. It resembled the imaginary portraits that sprinkle the pages of such books as Lavater's,<sup>39</sup> in which every feature, eyes, ears, lips, brow, mouth are made to bear the same stamp.

Yet with all its manifest inferiority to the drama as a vital form of character presentation, the English character-sketch continued exerting more and more influence upon the drama as time went on. After Jonson's death the drama rapidly declined, while with equal rapidity the character-sketch became the most prolific literary form of the seventeenth century.<sup>40</sup> Moreover, its popularity continued even into the following century. During all this time its influence upon the drama is observable. Jonson's experiment in adapting the Greek character-sketch to dramatic treatment was repeated by later dramatists, who used the English character-sketch in the same way. Thus Goldsmith, to mention but a single instance, made one of Doctor Jonson's character-sketches<sup>41</sup> the basis of the character of *Croaker* in his *Good-Natured Man* (acted 1768).<sup>42</sup>

It is impossible, within the limits of this article, to speak further concerning the significance of the influence exerted upon Ben Jonson

by the Greek character-sketch. If it has been pointed out with sufficient clearness that such an influence actually was exerted, the purpose of the writer has been attained.

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### JOSEPH TEXTE.<sup>1</sup>

PROBABLY from no other young author was France expecting so much as from J. Texte. Within the last few years of his life he had become known as the leading authority in France on outside literary relations. It is true, M. Texte was the pupil of M. Brunetière, but far excelled his master, by concentrating all his forces upon one study, comparative literature.

Joseph Texte was born in Paris in 1865, and belonged to one of the best families; his father was professor of history in the Collège Rollin and author of a *Histoire Moderne*; he died early, leaving young Texte and his mother alone, a sister having died shortly before. The young boy studied at the Lycée Louis-le-Grand, taking the Prix d'Honneur de rhétorique, and in 1883 was admitted to the École Normale. He was of a most amiable and kind disposition, and soon won the respect of his teachers and his associates. He became especially known through his exceptionally strong moral character, a trait noticeable in all his writings through that earnestness of purpose, high moral tone and seriousness, not always characteristic of the modern French writers. Texte was an incessant worker and soon undermined his health. His judgments were always accurate and conservative, with possibly one exception; in his study of Elizabeth Browning he ventures to proclaim *Aurora Leigh* the great poem of the century; this is one of the few subjects in which he lost himself completely, forgetting his role of critic. In 1886, having failed à l'*agrégation des lettres*, he was sent to the Lycée de Rochefort-sur-Mer. Discouraged and in despair he found great consolation in his teachers, MM. Perrot

39 Johann Caspar Lavater, founder of the pseudo-science of Physiognomy, and author of the *Physiognomische Fragmente* (1775-78). The popularity in the eighteenth century of such books as this of Lavater was probably due, at least in part, to the interest in types of character aroused in the preceding century by such phrenological character-books as *A Brief Discourse Concerning the Different Wits of Men* by Walter Charleton, 1669.

40 The *Ethical Characters* of Theophrastus, popularized by Casaubon's Latin translation in 1592, furnished a model of which English writers were not slow to avail themselves. I find titles of over one hundred and fifty character-books published within the century.

41 This was *Suspirius, the human Screech-owl*, a character-sketch which appeared in the *Rambler* for October 9th, 1750.

42 In the *Life of Jonson*, chapter xvii, Boswell says that the Doctor pronounced *The Good-Natured Man*

"to be the best comedy that had appeared since the *Provoked Husband*, and declared that there had not been of late any such character exhibited on the stage as that of *Croaker*. I observed, Boswell adds, it was the *Suspirius* of his *Rambler*. He said Goldsmith had owned he had borrowed it from thence."

<sup>1</sup> The writer wishes to acknowledge his indebtedness to Mme. J. Texte and M. René Durand, maître de conférence à l'École Normale Supérieure, for information otherwise unobtainable.

and Brunetière, especially the latter, to whom he acknowledges his indebtedness by a most fitting tribute in his *J. J. Rousseau*. Up to his death he considered M. Brunetière his most helpful and suggestive intellectual adviser. At the end of 1886 he was sent to Oxford, and there began work on a subject—*Les Puritains*—the conflict of the Puritan spirit and French and Italian influences, the variations of the Protestant idea in its attitude toward art. This he abandoned later on. On his return to France he was put in charge of English at the École Normale and École du Génie Maritime; from 1889-91 he taught rhetoric at Poitiers.

M. Texte first became known to the public by a series of articles in the *Revue des Deux-Mondes*, made possible by his friend M. Brunetière. Shortly after this he received an appointment to teach French literature at the University of Lyons. During these next years, 1890-92, he was toiling incessantly on the work which was to make him famous. In 1890 he wrote:

“Je crois à l’avenir de la littérature comparée et de la littérature européenne. Nous sommes las des autobiographies et monographies. Le cosmopolitisme est devenu l’un des traits de tout esprit puissant à la fin du XIX s.”

Texte considered cosmopolitanism to be the liberation of the traditional cult of the French spirit for antiquity, the protest in the name of modern literatures against Classical influences. The unity of letters and the fraternity of peoples were his dream and his faith. One law underlies this great movement of ideas—*resister soi-même et pourtant s’unir aux autres*—is the problem for each man and each nation. Every literature passes through a period of concentration and expansion, and this accounts for all changes in literature. Upon this principle his writings are based, all dealing with one subject—the influences of literatures upon each other and their interrelations.

In his first work, *J. J. Rousseau*, etc., he endeavors to place himself as historian, seeking and explaining the birth and manners of the development of literary ideas through countries. In his second book, *Études de Litt. Europ.*, he endeavors to give examples of literary cosmopolitanism at work as a vital force, illustrating how, according to his ideas,

this force ought to be observed, studied and treated.

In it he proves that cosmopolitanism, or internationalism, is a logical outgrowth of comparative criticism and that it will create a European literature in the future; that is, an international literary ideal. France has been late in coming to this study because: 1. it held too tenaciously to the antique; 2. of her scant knowledge of foreign languages; 3. of her organic inaptitude.

The literary historian can no longer neglect the synthetic point of view: the study of one literature by and in itself belongs to the past. This idea is undoubtedly taken from M. Brunetière, who as early as 1890 maintained that the particular history of literatures must be subordinated to the general history of literature of Europe.

M. Texte, in his comprehensive studies of modern literatures, has excelled his master, M. Brunetière, for he is the first man in France to apply the method, principles and theories advanced by M. Brunetière in his *L’Histoire des genres litt.*, 1890, in a practical way to literatures outside of the French, and to the interrelations and interinfluences of modern literatures. These studies have been successful in the main, with two possible exceptions, two studies that are hardly in harmony with the work as a whole—*Keats et le néohellénisme dans la poésie anglaise* and *Elizabeth Browning et l’idéalisme contemp.* It must be remembered, however, that this work was still experimental, not definitive.

His three articles in Petit de Julleville’s *Hist. de la Litt. Fran.* (cf Bibliog.) are beyond doubt his best work and show better than any other his complete, comprehensive and systematic control of the method and spirit of comparative literature. These articles, published in book form and made accessible to students of literature in general, would be of inestimable value.

In 1896 the University of Lyons founded a chair of comparative literature for him. In 1897-98 he had charge of French literature in the École Normale. The Sorbonne called him to deliver a course of lectures on comparative literature, and was about to call him permanently to Paris when the fatal illness

overtook him. He struggled for more than a year, and in 1899, after having planned and practically gathered all his material for a book on Voltaire, he had to undergo a most dangerous operation. In September, 1900, he returned to his old home in Berikon en Argovie, where he regained his strength only to fall seriously ill upon his return to Lyons, and after untold suffering he died there in July, 1900.

Joseph Texte to-day, through his work thus far published, stands out as the first great scholar of France in the field of comparative literature. For him the first chair of comparative literature was founded at the University of Lyons, and just before his death a similar chair was to be created at the Sorbonne, and, as there has been no worthy successor of Joseph Texte thus far, this has not yet been realized.

As a critic M. Texte belonged to no school of criticism; in all his articles of review there is found no trace of dogmatism, no sign of hostility. His reviews in a few words give the merit and contents of the works, the remainder is devoted to a discussion of works that have not been consulted, and of lines not touched upon. As far as is known to the writer he was never involved in but one discussion or controversy; this was an answer to a most unfair and rather ridiculous review of his *J. J. Rousseau* by M. Souriau (cf. Bibliog.) The objections offered by Souriau were that M. Texte knew England better than France; that he accepted second-hand information; that he had too many preferences and even prejudices; too little sympathy for the eighteenth century; that he did not like the Revolution because he did not know it through documents or serious study; that he hardly knew the books he cited; that he dwelt too long on such an obscure writer as Muralt.—“It is better,” he said, “to get a little new information on a great writer than to reveal a minor writer;” that every writer has a country and ought to stick to it, and that M. Texte would be better off in a chair of English than French literature. These criticisms M. Texte took up in a reply—*A propos de J. J. Rousseau*; later on he found occasion to square the account in a review of M. Souriau’s work *La Préface de Cromwell*.

Unquestionably the best and fairest review of *J. J. Rousseau* is by L. P. Betz (cf. Bibliog.), who is one of the greatest living authorities on comparative literature in Europe, and hence was able to appreciate the significance and bearing of M. Texte’s book. A very appreciative and scholarly article appeared in *MOD. LANG. NOTES* by Mr. Wells in 1896. For the spirit and essence, method and breadth of Joseph Texte’s work no better example can be found than his articles in *Petit de Julleville*.

As a teacher he was most helpful and inspiring. The principle he held before his students was: *s’intéresser au sujet plus qu’au parti qu’on en peut tirer*. A most glowing tribute from one of his students is to be found printed in the *Notice Nécrol.* (cf. Bibl.), pp. 127–128.

As an educator he held no mean position, having written several important articles on modern education. M. Texte was in favor of a modern education, but was not so radical as M. Jules Lemaître, following more the ideas of M. Brunetière. He believed that Latin was essential to an education, with English and German; that is, Classical and European. The writer and the public must have a better knowledge of national and European works than of those of antiquity. The hereditary qualities of a race must be preserved; France must maintain a contact between the thought of France and that of the world, for this is an age of free exchange of ideas among nations. The social or universal elements characteristic of French literature must be preserved, and this can only be done by making the future ideal, in substance, that of the Classical ideal, for as M. Brunetière has so well said, the most original part of Classical works is the impossibility of separating from them that which is properly and purely French, from that element in them which is universal. Thus M. Joseph Texte was what may be called a progressive-conservative.

France in the last decade has lost two most promising young men in Émile Hennequin and Joseph Texte, both in their thirties, and both already with an international reputation based on conscientious, serious and broad study.

## PUBLICATIONS OF J. TEXTE.

I. *Books.*

J. J. Rousseau et les Origines du Cosmopolitisme Littéraire, Hachette, 1895. Translated by J. W. Matthews, London, 1899.

De Antonio Saxano (Antoine de Saix, 1505-1579, franco-gallico carminum scriptore), Hachette, 1895, pp. 125. Thesis.

Diderot-Extraits, avec une introduction et des notes, Hachette, 1896.

Études de Littérature Européenne, Colin et Cie., 1898.

II. *Original Articles.*

1889. La question du Latin en Angleterre. Rev. Intern. de l'Enseign.

1890. Christophe Marlowe; Coleridge. Rev. Deux Mondes.

1891. De l'enseignement des littératures modernes. Bul. l'Enseign. Sec.

1892. Les origines antiques et italiennes de la Renaissance franc. Bul. des trav. de l'Univ. de Lyon.

1893. *a.* Les études de littérature comparée en France et à l'étranger. Rev. Intern. P'Enseign.

*b.* L'histoire comparée des littératures. Rev. Phil. Franç. et de Litt., publ. par M. Clédat, Colin et Cie., 1893.

1894. *a.* Bealt Louis de Muralt et les origines du cosmopolitisme litt. au xviii. S. Rev. Hist. Litt. France.

*b.* Claude de Taillemont. Bul. Histor. et Phil.

*c.* Les origines de la Renaissance Franç. Rev. C. et Confér.

1895. Clair Tisseur. Rev. du Siècle.

1896. *a.* L'hégémonie litt. de la France. Rev. Universit.

*b.* Études de Litt. Eur.

*c.* L'Italie et la critique franç. au xviii. S.

*d.* L'Espagne et la critique franç. au xviii. S.

*e.* Les relations litt. de la France avec l'Allemagne avant le milieu du xviii. S.

*f.* Klopstock, Wieland et Lessing en France au xviii. S.

*g.* Le théâtre de Schiller et de Goethe en France au xviii. S.

*h.* Werther en France au xviii. S.

*i.* Les premiers vulgarisateurs de la litt. allemande en France au xviii. S. These ar-

ticles in 1896 are published (unless otherwise stated) in the Rev. de Cours et Conférences, and are in chronological order.

*j.* A propos de J. J. Rousseau. Rev. Hist. Litt. France.

1897. *a.* The teaching of French language and literature in France. Ed. Rev.

*b.* La jeunesse d'Edgar Quinet. Bul. de l'Univ. de Lyon.

1898. *a.* Les origines de l'influence allemande en France au xix. S. Rev. Hist. Litt. France.

*b.* La jeunesse de Senancour. The Modern Quart. of Lang. and Lit.

*c.* Introduction à la Bibliographie de la Litt. Comparée de L. P. Betz, pp. 19-24. Strassbourg, Trübner, 1900.

1898-1900. Les relations litt. de la France avec l'étranger. Petit de Julleville, Hist. de la Litt. Franç. vi, pp. 739-776; vii, pp. 701-741; viii, pp. 662-703.

III. *Reviews.*

1893. *a.* Tisseur, L'Art de versifier. Rev. Phil. Franç.

*b.* Pellissier, Litt. Contemp. Rev. C. et Confér.

*c.* Gauthiez, Etudes sur le xvi. S. Rev. C. et Confér.

*d.* Morillot, Le roman franç. Bull. Univ. Lyon.

*e.* Renouvier, Victor Hugo. Bull. Univ. Lyon.

*f.* Symonds, Dante. Bull. Univ. Lyon.

1894. *a.* Ballantyne, Voltaire's visit to England. Rev. Hist. Litt. France.

*b.* Doumic, De Scribe à Ibsen. Bull. Univ. Lyon.

*c.* Parigot, Le théâtre d'hier. Bull. Univ. Lyon.

*d.* Bonnet, La philologie classique. Bull. Univ. Lyon.

*e.* Ducros, Diderot. Rev. Lang. Rom.

*f.* Souriau, Évolution du vers franç. Rev. Phil. Franç.

1895. *a.* Mellerio, Lexique de Ronsard. Rev. Phil. Franç.

*b.* Pellissier, Chamfort. Rev. Hist. Litt. France.

1896. *a.* Lanson, Hommes et Livres. Bull. Univ. Lyon.

b. Ritter, *La famille et la jeunesse de Rousseau*. Rev. Hist. Litt. France.

c. Le Breton, Rivarol. Rev. Hist. France.

d. Ricardou, *La critique litt.* Rev. Hist. Litt. France.

1897. a. Rossel, *Relat. Litt. entre la France et l'Allemagne*. Rev. Hist. Litt. France.

b. Betz, Pierre Bayle. Rev. Hist. Litt. France.

c. Ritter, *Bealt de Muralt*. Rev. Hist. Litt. France.

d. Harkensee, *Beitr. z. Gesch. d. Emigranten in Frankr.* Rev. Hist. Litt. France.

1898. a. Souriau, *Préface de Cromwell*. Rev. Hist. Litt. France.

b. Bertrand, *La fin du Classicisme*, etc. Rev. Hist. Litt. France.

1899. a. Jusserand, *Shakspeare en France*. Rev. Hist. Litt. France.

b. Bouvy, *Voltaire et l'Italie*. Rev. Hist. Litt. France.

c. Taphanel, *La Beaumelle et Saint-Cyr*. Rev. Hist. Litt. France.

d. Aubertin, *La versification franç.* Rev. Philol. Franç.

#### IV. *Reviews on Texte.*

1895. M. de Vogüé. Rev. des Deux-Mondes, pp. 676-691.

1896. a. Souriau. Rev. Hist. Litt. France, iii, pp. 128-131.

b. Wells, MOD. LANG. NOTES, pp. 225-232.

c. Betz, Zts. Spr. Litt. xviii, pp. 153-182. These reviews are on his *J. J. Rousseau*, etc.

1899. Leslie Stephen. The National Review, pp. 378-391.

1900. Obsèques de M. Texte. Bull. de la Soc. des Amis de l'Univ. de Lyon.

1901. Notice nécrologique sur Joseph Texte. L'Annuaire de l'Assoc. Amicale des Anciens Elèves de l'Ecole Normale Supérieure.

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#### PARADISE LOST vii. 364-366.

THIS passage,

Hither, as to their fountains, other stars  
Repairing, in their golden urns draw light,  
And hence the morning planet gilds her horns,

has received but scant illustration at the hands of the commentators. Newton remarks that

the sun is called *fons luminis* by Lucretius (5.281), with which Munro (on the passage) compares v. 293, while on 'golden urns' Stillingfleet quotes Aristophanes, *Clouds* 271, where, however, the expression is used literally. The general thought, apart from the imagery, is better illustrated by Manilius, *Astron.* 2. 8-11, where the poet is referring to Homer as the source of later poetry:

Cujus de gurgite vivo

Omnis posteritas latices in carmina duxit,  
Amnemque in tenues ausa est deducere rivos,  
Unius fecunda bonis,

Cf. Ovid, *Am.* 3. 9. 25-6.

Yet, after all, it must be admitted that these lines correspond better with the figurative sense in which the first two of the Miltonic lines are sometimes employed, and that they have no application to the third. The third, in fact, seems of a different order from the other two. 'In their golden urns draw light' is mythological in conception, while the following line, though still poetical, seems more precise. The 'her,' substituted in the second edition for 'his,' can only refer to Venus. 'Horns,' in this metaphorical sense, is applied by ancient writers only to the moon: thus *νεπαία*, Aratus 732, 777, 779, 784, 787, 789, 793, 799; Cic. *Fragm.* ap. Nonius, p. 122.2; Varro in Plin. 8. 79; Avienus 121; Virgil, *Georg.* 1.433; *Æn.* 3.645; Ovid, *Met.* 1.11; 2.117, 344, 453; 3.682; 7.179; 10.296, 479; cf. 9.689, 784; 12.264. Shakespeare limits its application in the same way: *M. N. D.* 244, 246; *Cor.* 4. 6. 44; *Ant.* 4. 12. 45. Even Milton himself in other passages restricts himself to the ancient use: *P. L.* 1. 439; 4. 978; 10. 433. Hence it is not a little remarkable that he here makes an exception in assigning horns to Venus, while affirming that she draws her light from the sun. But the explanation is easily found if we remember that the phases of Venus, already predicted by Copernicus nearly three quarters of a century before, were discovered by Galileo in 1610. It was Galileo then, as we shall see, who first spoke of the horns of Venus as an observed phenomenon; it was Galileo who first saw its 'extremely slender horns' as morning star; and it was Galileo who, in one of the letters in which he announced his discovery at the very close of the year 1610, announced that the